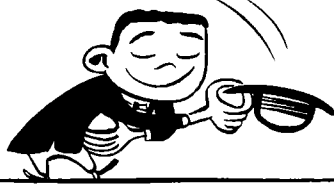


Christian
CARTOONING



by Roy Wolfe



Introduction

This book is for would-be cartoonists only.

No one else is allowed to possess this startling information!

So if you are serious about this business of being funny, think as far back in your life as you can remember. If you remember marking on the wallpaper beside your crib when you were a baby, you undoubtedly have artistic talent. When you made your marks, did you get any laughs? If you did, chances are that you have a flair for cartooning. (This is one of the most popular and accurate tests in ferreting out future greats in the cartooning world.)

One thing for sure . . . you won't get far in the field of cartooning without a sense of humor. And if you are good at "thinking funny," you will find it's fun to make others laugh. Because, after all—why shouldn't you spread some happiness around instead of just gloom and misery?

At this point however, let's concern ourselves with the *WHY*. . . Being funny just for laughs is not enough. It could be that you're only being funny for *nothing*. And we can make people laugh at their miseries temporarily, but if they wake up in the morning with the same troubles as before, it isn't so funny.

Never do something for nothing. Always have a reason for whatever you do. That's why this book was created. Its purpose is to point out that even in cartooning, there can be an added dimension—that of being "funny for something."

In recent years, I have received many letters from boys and girls, teen-agers, servicemen and parents, asking how they or their children can become cartoonists. It is gratifying to note that more and more of them say they want to dedicate their talent to the service of God—to the One Who is the source of everything in life that is worthwhile and beautiful—including those things which are humorous.

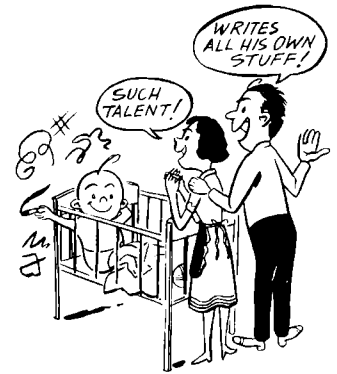
I wish I could say there is an easy way or a short cut to becoming a professional cartoonist. There is none—only hard work and years of practice, as you progress down the elusive street of experience and professionalism.

I urge anyone who is able to do so to attend a good art school for the absorption of fundamentals of drawing and art. Hand in hand with this, the would-be cartoonist who is motivated especially by Christian cartooning should also take all the Bible study courses and scripture training he can get. This will enable him to have a more effective ministry. This book will help get you started along the road to cartooning success, and will point out ways to make your ability count for God.

In working with your pencil, pen, brush and ink, I think you will find that a cartoonist's life can be *beautiful* . . . and sometimes, it can be *sad*, as you will be dealing with human emotions. But be of good cheer! Be of good courage and dive right in that good old waterproof black ink bottle.

Your home will never be the same again as your family will begin to see the spatters of little inks. (At this point, I want to say a word to my mother: "Mom, I'm sorry I spilled the bottle of black drawing ink on the hardwood floor of our new home right after we moved in. I know that spot never came out, and I know how many years you wished for that new home. But the boys of today are smarter, mom, and not so messy, and they aren't going to do this to their mothers . . .")

If you still want to be a cartoonist, all you have to do is say the five magic words, "I want to be a cartoonist!"—and you're on the way!



Take before
and after meals.

Roy
Wolfe



Christian Cartooning

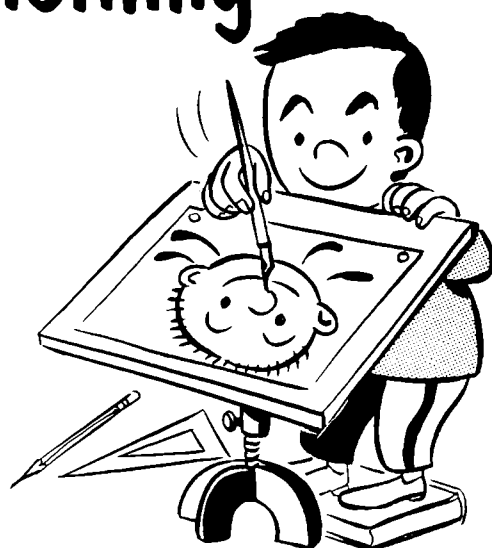
'FUNNY for Something'

by Roy Wolfe

Copyright © 1963 by Roy Wolfe Creations
Sepulveda, California

(All Rights Reserved)

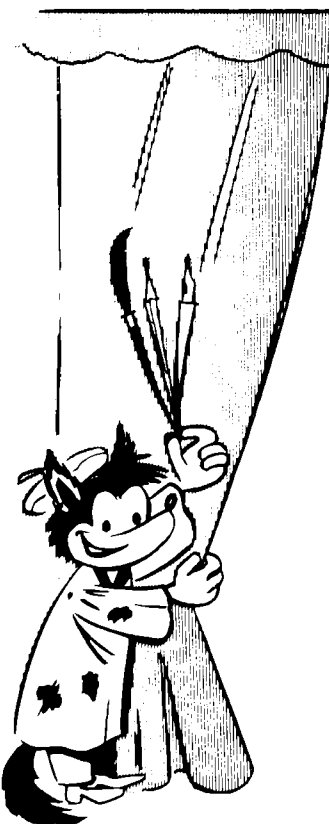
Printed in the United States of America by
Quality Offset, Compton, California



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—plus added feature: "Anybody Can Draw," things
you can draw now, sprinkled intermittently...



Materials

There are certain tools of the trade that cartoonists use which are very helpful. You will develop your own favorite working tools as you go along; and I would say, "Stick with what works best for you."

Do not become so dependent on always having the right tools that you cannot work without them. You will find this especially true when you are working on the mission field. You will learn to make do with what you can find; and if sometime the best thing you can find for drawing paper is a banana leaf, don't let this throw you!

It isn't the pen . . .

Before I became a professional artist, I thought it was a "certain type" pen-point or a "certain type" brush that made the artist; and if I could only find out what real artists used, I could get the same results and my troubles would be over.

An incident that taught me a good lesson occurred when I visited a newspaper cartoonist whose work I had always admired. Now at last I was going to know the secret that would make me an artist! In quivering anticipation, I asked him my key question: "What kind of pen-point do you use?"

He narrowed his eyes on me and said (and these were his exact words): "Well, whenever I'm in a bank endorsing my pay check and find a stub that works well, I keep it."

Now, I am not recommending that you run out and become a bank pen thief. Besides, I later worked on the same paper with this artist and found him to be quite a kiddier. He was just using this illustration to impress upon me that it wasn't the pen used but the artist behind the pen that counted.

Be sure a brush makes a good point before buying it. Use good sable water color brushes. The only way to tell if a brush makes a good point is to wet it. At this point I have a confession to make: I always moisten a brush in my mouth to point it. I have found this the best way to examine the point. (This is contrary to my mother's orders not to put things in my mouth.) You will notice a slight moth-ball taste, as good brushes are usually kept in moth balls.

I would rather give my drawing tools to someone than to loan them, as a brush or pen which is held at a certain slant by you will never work right for you again if used by another. Your pen point will usually be split when returned from slanting it differently.

The first things I remember using for drawing paper were the blank cards between shredded wheat biscuits and the blank spaces at the end of the chapters in my school books.

STRANGEST OF PLACES

Where you work is unimportant. What you *do* is!

My first drawing board was my mother's breadboard. The next was one I made myself. At one time I was given space in the basement of a funeral parlor, working with my board propped up on a coffin. I have had to work while flat on my back in bed (worst problem is it's hard for ink to run up hill, but the position is comfortable and relaxing).

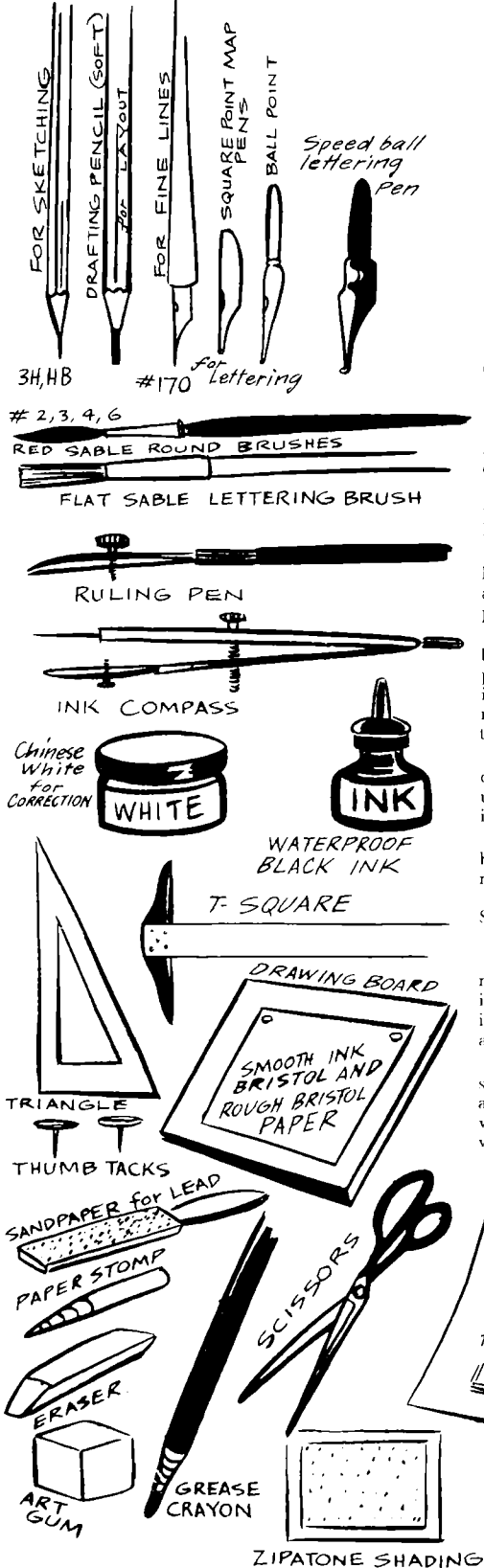
I've worked in airports, on beds in hotel rooms (cost, to replace bedspread after spilling jar black show card paint, \$15). Once while traveling overseas and with a deadline to meet in Formosa, the only spot with a flat surface on which to work was the lid of the toilet seat. If you first master your craft, you can work anywhere!

QUESTIONS:

1. Which is more important to drawing a good cartoon—the tools used or the artist behind the tools?
2. Will your ability as a cartoonist be judged on where you work or on what you do?

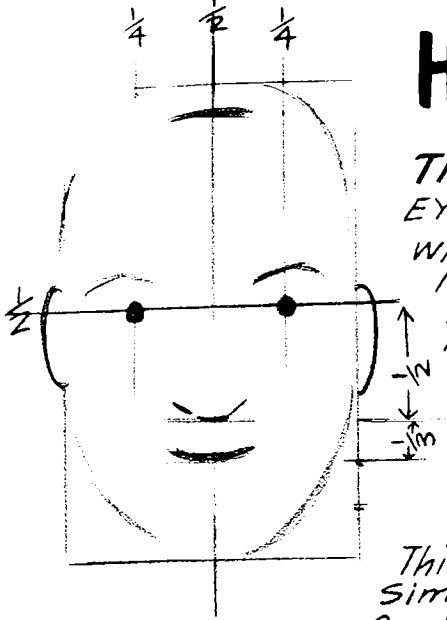
ASSIGNMENT:

Assemble the drawing tools (pen points, brushes, etc.) that you are going to use, test each on a sheet of paper, label the result with the identity of the pencil or pen, etc., used, so you will know what each tool will do. (Label example: "Made with 170 pen point.")

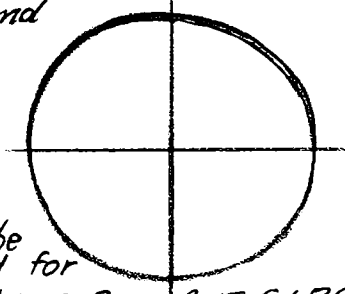


USE WIDE PENCIL for LAYOUT LETTERS and SHADING

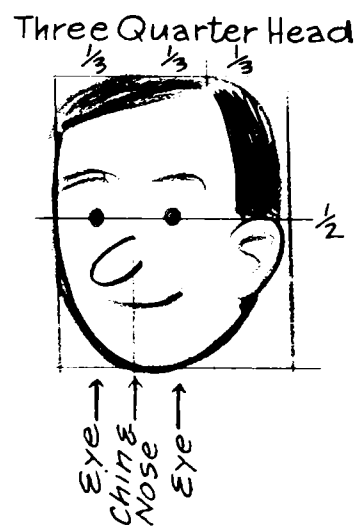
How To Begin



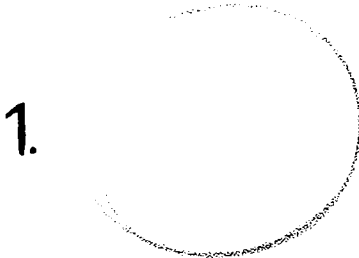
The FACE: NORMAL DIVISION,
EYES $\frac{1}{2}$ WAY DOWN. NOSE, $\frac{1}{2}$
WAY BETWEEN EYES and CHIN.
MOUTH- $\frac{1}{3}$ of
WAY between
NOSE and
Chin.



This can be
simplified for
Cartoons to a PIE-CUT CIRCLE

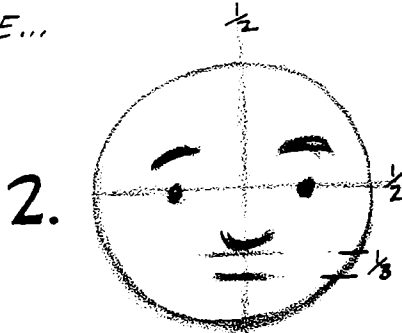


I LIKE TO START
A HEAD With a CIRCLE...



1.

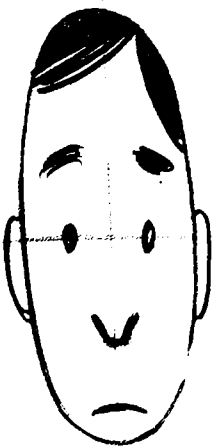
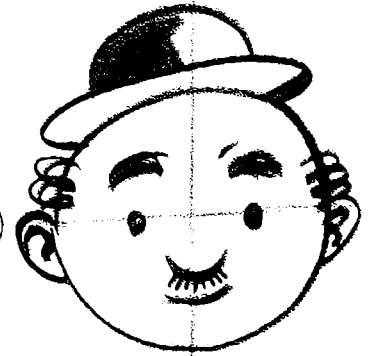
DRAW a CIRCLE



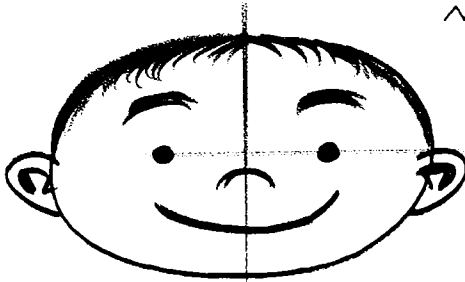
2.

DIVIDE in QUARTERS.
LOCATE EYES $\frac{1}{2}$ WAY BETWEEN
CENTER LINE and OUTER EDGE;
NOSE $\frac{1}{2}$ WAY BETWEEN EYES
and CHIN; MOUTH, $\frac{1}{3}$ OF
WAY BETWEEN NOSE
and CHIN.

3.
(Add
Detail)

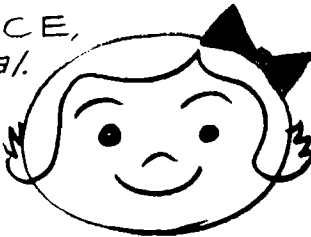


MAKE
LONG OVAL,
FOR LONG FACE



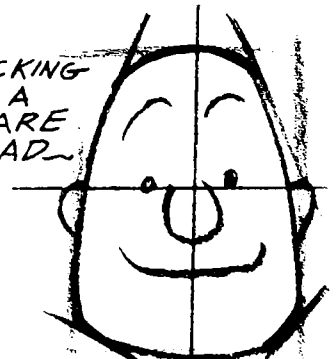
FOR WIDE FACE,
make wide oval.

Children's Faces
are wider...



3

"BLOCKING
IN" A
SQUARE
HEAD~



(This helps
proportion)

CARTOON SKELETON



Start with this stick figure

MAN



MAN HAS WIDER SHOULDERS, NARROWER HIPS THAN LADY.

2.

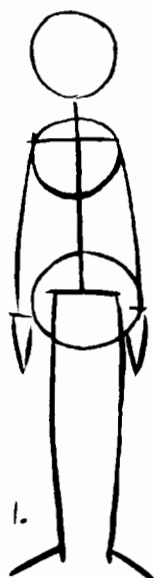


"BLOCK in" around stick figure. This is good way to improve the image.

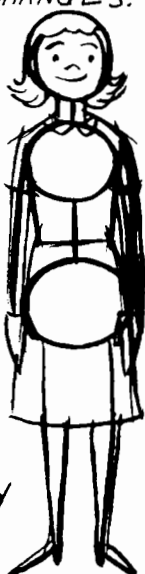


"SHORTIE" CARTOON PEOPLE are about 3½ HEADS HIGH. So are children.

in "BLOCKING in" METHOD, DRAWING TAKES SHAPE RAPIDLY, ALLOWS for CHANGES.



2.

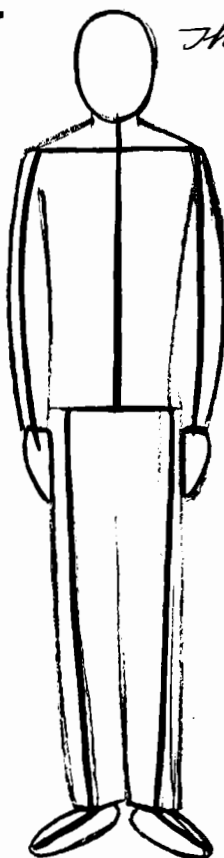


1. Draw a stick figure - then Block in around it, 2.



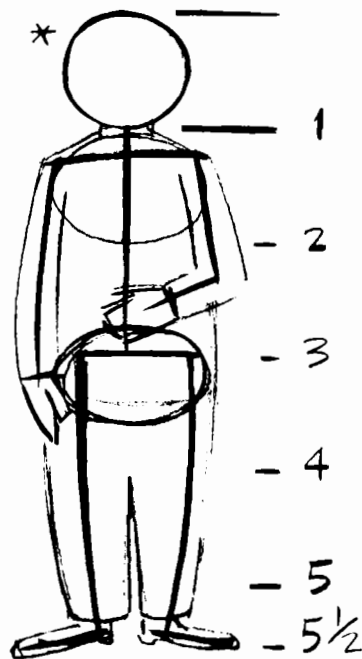
USE OVALS TO DRAW DOG FACE.

1 -
2 -
3 -
4 -
5 -
6 -
7 -
8 -
½ -

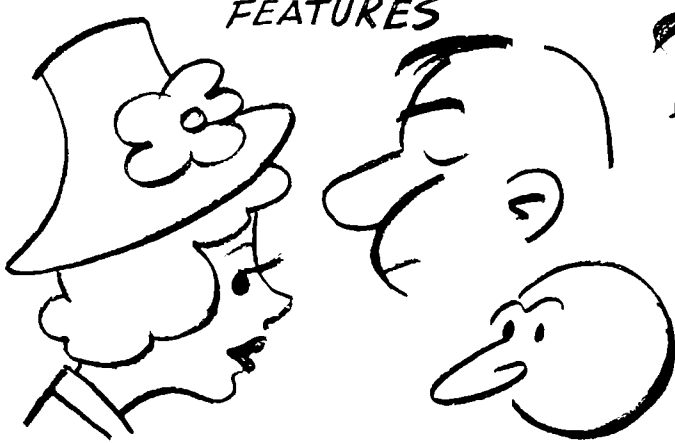


The AVERAGE NORMAL FIGURE is 8½ HEADS HIGH.

*MOST CARTOON CHARACTERS are 5½ HEADS HIGH.



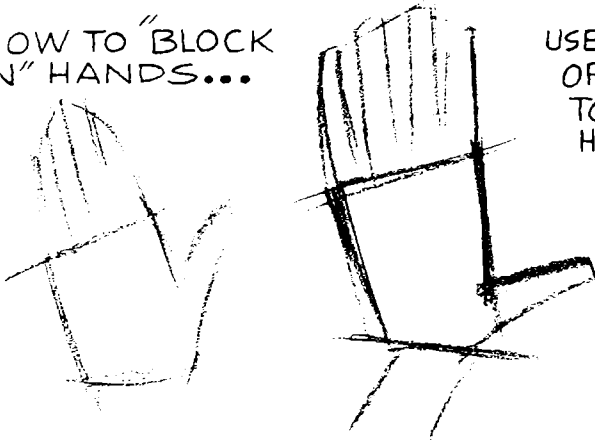
FEATURES



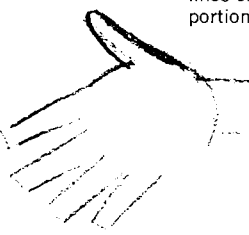
SIMPLE EAR
CAN BE
MADE
USING
"S"



HOW TO "BLOCK IN" HANDS...



USE SQUARE
OR CIRCLE
TO START A
HAND.



QUESTIONS:

1. Why is blocking in important? Why not draw the finished picture right from the start?
2. How many heads high is the average person? A cartoon character?

ASSIGNMENT:

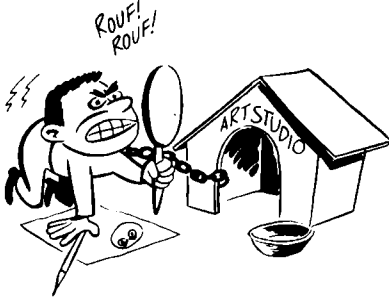
Select six pictures of faces from a magazine, three men and three women. Study them and draw guide lines on the faces to familiarize yourself with the proportion and location of features.

Hands are hard to draw. Practice sketching your own.



VARIOUS
CARTOON
HANDS in
Action...

Expression



Have you ever looked at your face in a mirror? Shocking, isn't it . . . but you might as well get used to it, as you and your reflection are going to develop a beautiful friendship—now that you are a cartoonist. You are going to smile at the mirror and draw the expression. You will look mean at it and draw that, always exaggerating a bit. For nothing is handier or more helpful to use to capture expressions than your mirror and your face. Better bring both to your drawing board.

Also, look at other people and all kinds of pictures of people, drawing their expressions . . . quickly and simply, accenting the characteristics that make each distinctive.

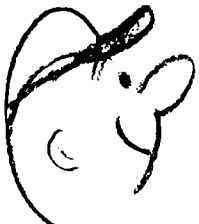
The art of capturing an exaggerated likeness of someone is called caricature. To be good at it takes lots of practice. You accent the most pronounced features. For instance, if the person has a long nose, make it longer. If he has large round eyes, make them larger . . . of course, don't be cruel or poke fun at deformities—just try to capture the subject's likeness in a simple form.

Important: You may find, as I did at first, that you are inclined to put in so much detail that you lose the likeness. To solve this problem take a good look at the person or picture, then draw it from memory. In this manner, only the most important identifying features are remembered about the person. These may be the same characteristics the reader remembers, so he recognizes him.

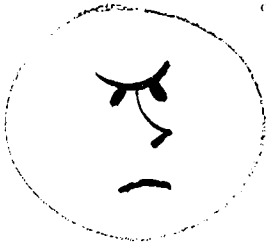
A word of caution: I urge extreme caution when drawing caricatures of women. They may not appreciate your exaggerated version of them.



SLEEPY



HAPPY



ANGER



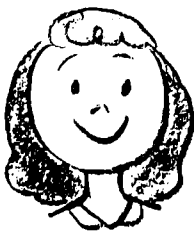
UNHAPPY



FUN



SAD



SURPRISE

MAN HAS LONG NOSE, SMALL MOUTH



SO MAKE NOSE LONGER, MOUTH SMALLER, EYEBROWS BUSHIER!



The heads on this page are drawn from faces in the newspaper. The sketches above are done in pencil, and the faces below, directly in ink, with no preliminary pencil blocking in. This is a good exercise to help you capture a likeness quickly. You will note that they fall into different types. You may recognize some of them as people you know.

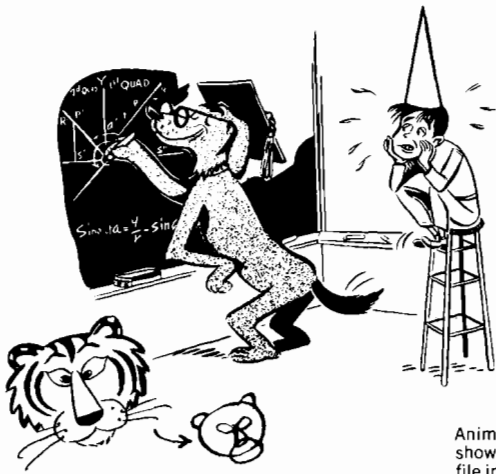


QUESTIONS:

1. What does it mean to exaggerate in cartooning?
2. What is a caricature?
3. What is a good method to use in drawing a caricature if you are having difficulty getting a likeness?

ASSIGNMENT:

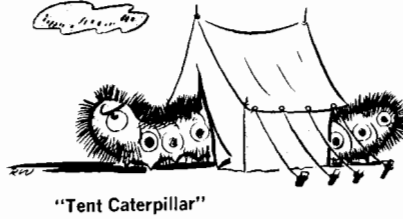
Go through an issue of the daily newspaper and caricature faces in pencil. Then do the same faces, working directly in ink with no preliminary sketching in pencil.



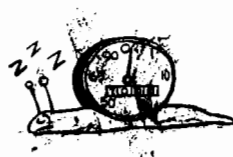
Animals can be caricatured the same as people. These cartoons show the use of several in story illustrations. Build up your animal file in your morgue, and practice exaggerating their features much the same as you do people.



Story illustration from The Oregonian



Reduced one-half
Actual Size Drawn

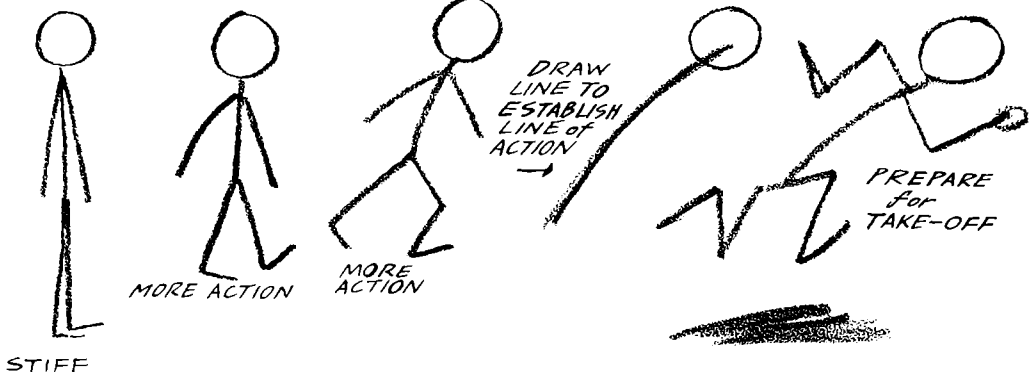


Actual Size Drawn

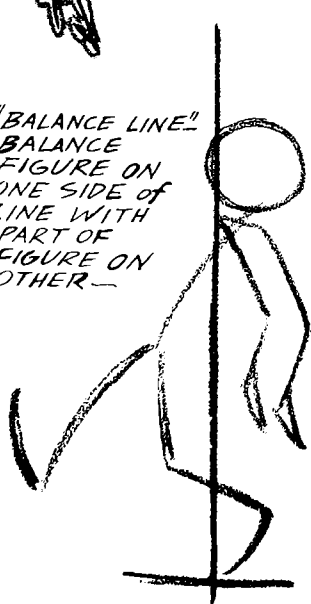


(5 reduction), RW

Action

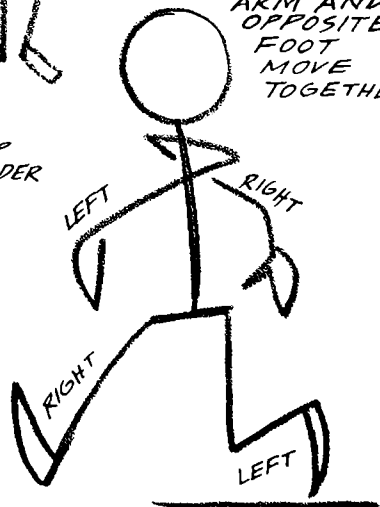


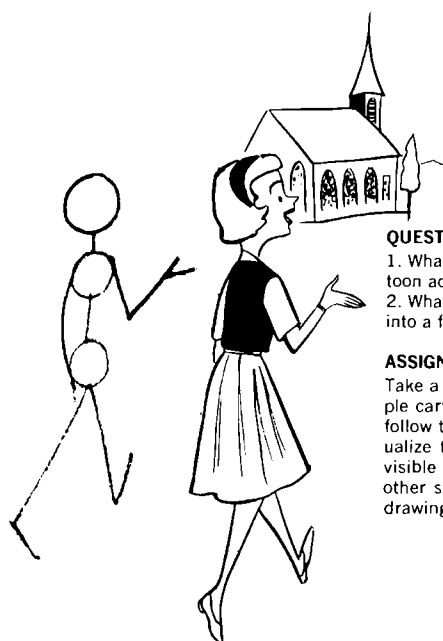
"BALANCE LINE"
BALANCE
FIGURE ON
ONE SIDE OF
LINE WITH
PART OF
FIGURE ON
OTHER—



NOTE: HIP
and SHOULDER
LINE FOR
BALANCE

IN WALKING
FIGURE, OPPOSITE
ARM AND
OPPOSITE
FOOT
MOVE
TOGETHER—





QUESTIONS:

1. What is a good base symbol to use in planning cartoon action?
2. What are some tricks of the trade to get more action into a figure?

ASSIGNMENT:

Take a newspaper or magazine—draw in ink the simple cartoon skeleton over the photograph so you can follow the action movement. This will help you to visualize the location of a hidden arm or leg when not visible in the picture. Think in terms of what's on the other side of a person to develop roundness to your drawing.



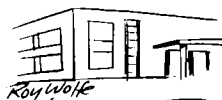
FEET OFF GROUND
FOR MORE ACTION



* - from "Story Telling, It's Easy" Published by Cowman.
Publisher asked me to do STICK FIGURE illustrations, instead of usual kind.



Again,
FEET OFF
GROUND for
MORE ACTION!



Roy Wolfe

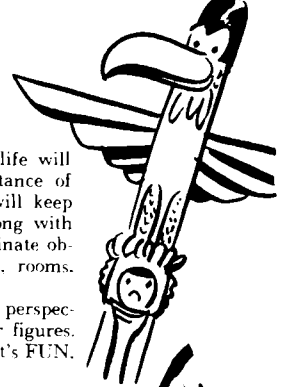
Sketching

Your practice assignment for the rest of your life will be to sketch everything around you. The importance of sketching cannot be over-emphasized. Sketching will keep you in trim and improve your drawing. And, along with sketching faces, you should sketch those dull, inanimate objects such as tables, chairs, vases, flowers, dishes, rooms, walls, doors, anything and everything.

This will help you to develop proportion and perspective. Sketching helps you to get roundness to your figures. Sketch, sketch, sketch — it's work, work, work but it's FUN, FUN, FUN!



SKETCH PEOPLE around YOU...



PRACTICE SHIRT SLEEVES



Sketching with loose arm movement will develop good sweeping lines and freedom. (The secret is to let your arm flow freely and naturally — not just using your fingers. The arm movement is what counts.) Try to capture an object in simple form, putting in only the main shadows. Too much detail is the mark of the amateur, and your work must be professional before it can be sold. When drawing a tree, watch the anatomy of the tree and try to capture the limb and leaf structure in its simplest form.

Practice drawing wrinkles in clothing. Put in only a few of the main wrinkles, but be sure they are in the right place, going the right way or your drawing will never look right.

One of the most difficult things to draw is a hand, and you cannot practice them too much.



QUESTIONS:

1. Is it better to draw in every detail or to simplify?
2. How will sketching help your artwork?

ASSIGNMENT:

Sketch a picture of the church you attend. Block it in in pencil and then ink it with black drawing ink.



(ACTUAL SIZE)



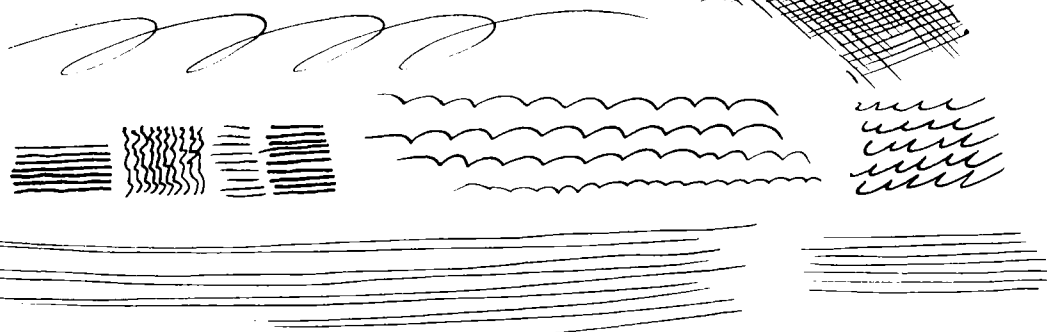
($\frac{1}{2}$ Reduction)

TO DO THIS ILLUSTRATION, I WENT TO MARKET, PURCHASED NUTS, FRUIT AND VEGETABLES TO DRAW FROM...

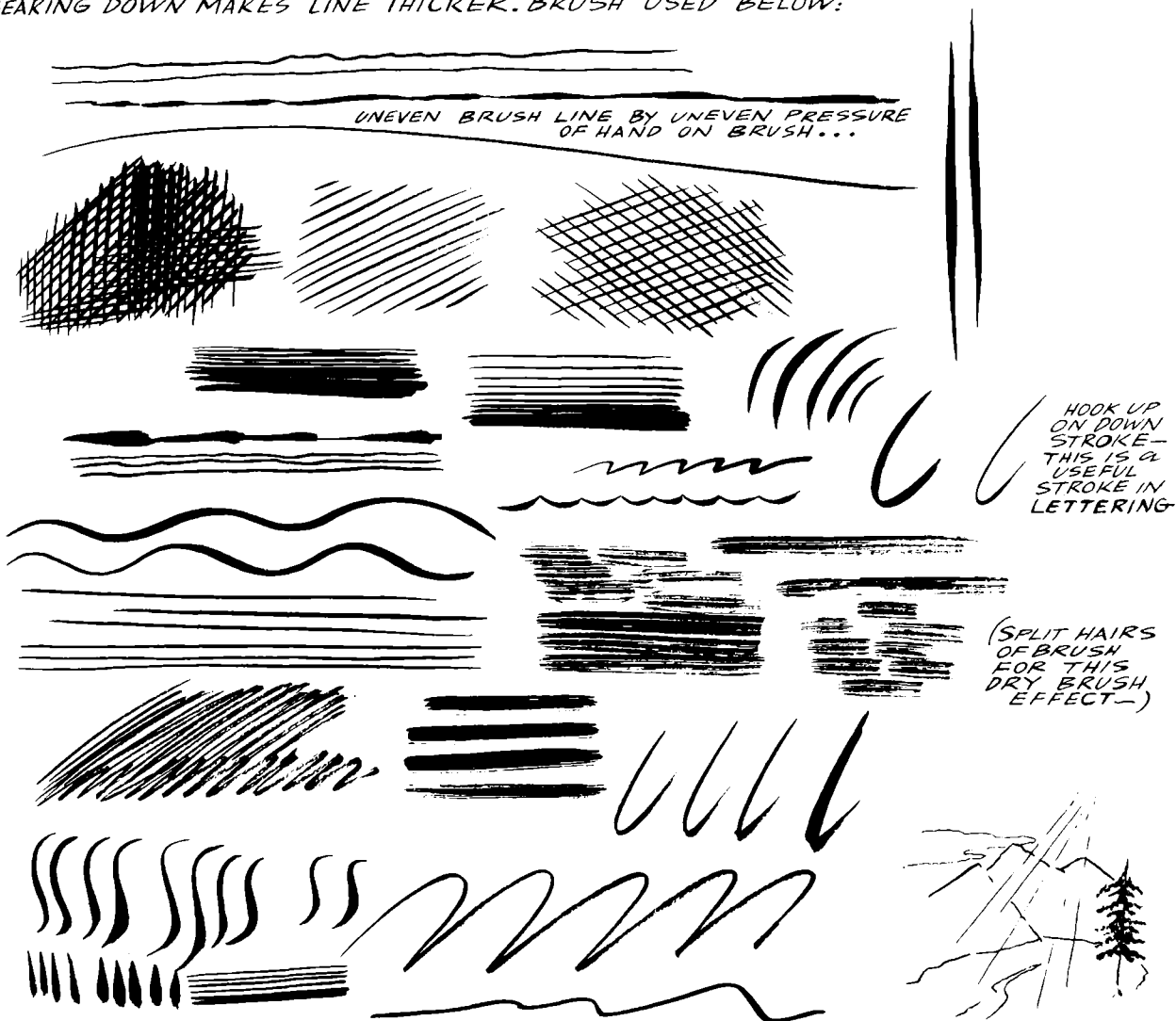


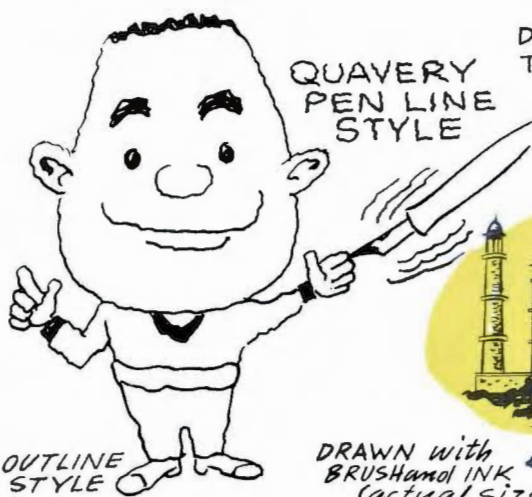
Reprinted from the Portland Oregonian

Technique



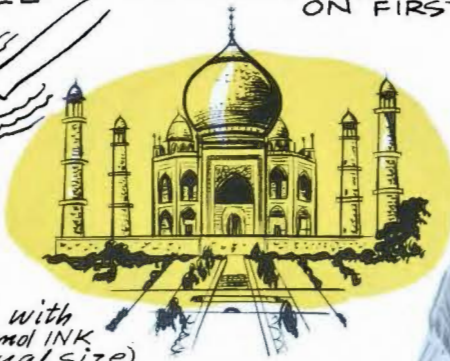
*PEN PRACTICE LINES TO HELP YOU DEVELOP FREEDOM and CONTROL. HOLD PEN LOOSELY, LET IT GLIDE OVER PAPER. BEARING DOWN MAKES LINE THICKER. BRUSH USED BELOW:





QUAVERY
PEN LINE
STYLE

TO MAKE A WASH
DRAWING, ADD WATER
TO INK, MAKE VARIOUS
SHADES OF GREYS.
PUT LIGHTEST TONE
ON FIRST.



DRAWN with
BRUSH and INK
(actual size)



WASH
DRAWING

OUTLINE
STYLE



STEWARDSHIP



News Item: "The average American mis-places more money annually than the per member contributions to a majority of the church denominations in the U. S."



(USE OF BLACK
FOR ACCENT.)

→
This CARTOON
on ROUGH
PAPER, INK
LINES, SOFT
NEGRO PENCIL
SHADING.



INK
SKETCH
(BRUSH)

(actual)
Size.



(Pen
Sketch)

- Roy Wolfe

ZIPATONE SHADING Sheets



AVAILABLE in MANY
DESIGNS. PRESS DOWN
ON PICTURE with back of
COMB, CUT AWAY
WITH RAZOR
BLADE WHERE
NOT WANTED.

USE
LARGE
DOT FOR
REDUCTION

QUESTIONS:

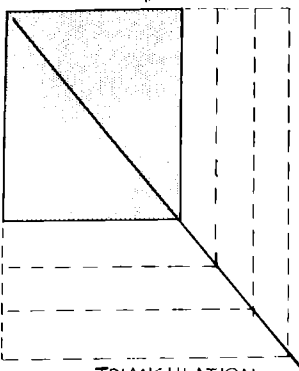
1. Do you first work on a cartoon in ink and then go over it in pencil?
2. How will practicing various lines with brush and pen help your work?

ASSIGNMENT:

Experiment with each of the techniques shown.

Drawing for Reproduction

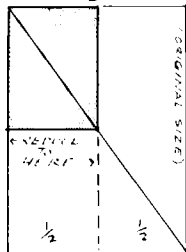
How To Enlarge or Reduce



- TRIANGULATION -

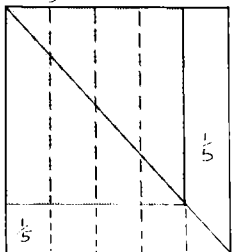
TO ENLARGE A GIVEN AREA, DRAW DIAGONAL LINE FROM UPPER LEFT CORNER THRU LOWER RIGHT CORNER. EXTEND HORIZONTAL AND VERTICAL LINES FROM ANY POINT ON DIAGONAL LINE. THIS ENLARGEMENT WILL ALWAYS BE SAME PROPORTION AND REDUCE TO ORIGINAL SPACE. THIS IS "TRIANGULATION."

DRAWING for $\frac{1}{2}$ REDUCTION

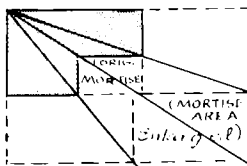


($\frac{1}{2}$ Reduction means one-half of width and depth.)

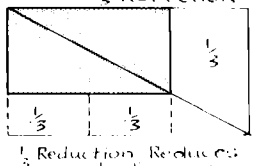
$\frac{1}{3}$ REDUCTION



($\frac{1}{3}$ Reduction Reduces one-third of width and depth.)



Enlarging & Reducing by TRIANGULATION with DIAGONAL LINES.

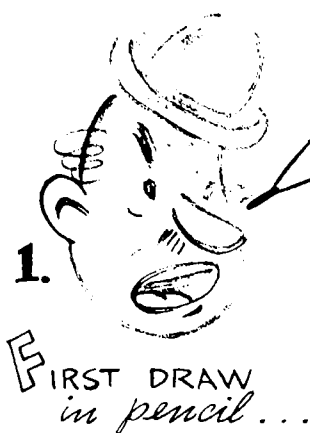


($\frac{1}{3}$ Reduction Reduces one-third of width and depth.)

(MARK ART WORK with sizes and INSTRUCTIONS. LEAVE NOTHING UP TO IMAGINATION--)

USUALLY, CARTOONS ARE DRAWN LARGER THAN REPRODUCED. THIS GIVES YOU MORE WORKING SPACE and the cartoon sharpens up--Flaws disappear when reduced. WORK $\frac{1}{2}$ LARGER with $\frac{1}{3}$ PEN and TWICE THE SIZE in BRUSH

OR $\frac{1}{2}$ REDUCTION.



1.

FIRST DRAW in pencil...



2. THEN INK with PEN or BRUSH and Erase Pencil Guide Lines.



PENCIL first--then INK it in!



← SIZE DRAWN, (TWICE LARGER) OR FOR $\frac{1}{2}$ REDUCTION, Below...



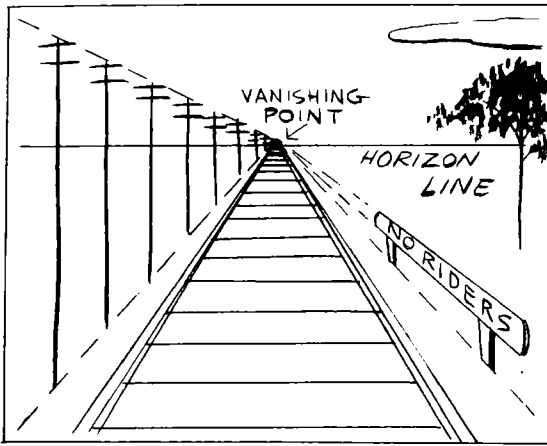
QUESTIONS:

1. Is it better to draw smaller than the size to be printed and enlarge the cartoon in printing?
2. Should you leave the instructions and marking of size for a cartoon to be reproduced up to the engraver or printer's imagination?

ASSIGNMENT:

Practice triangulating any given area (such as 6" wide by 9" high) enlarging it to three different sizes. Then reduce (the original size) to three different sizes.

Backgrounds

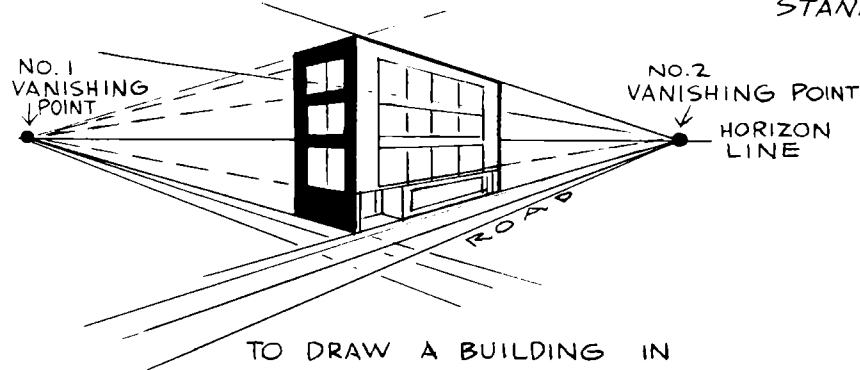


PERSPECTIVE: When drawing a ROAD OR RAILROAD, ALL LINES GO TO AND MEET AT A SPOT ON THE HORIZON CALLED THE "VANISHING POINT."

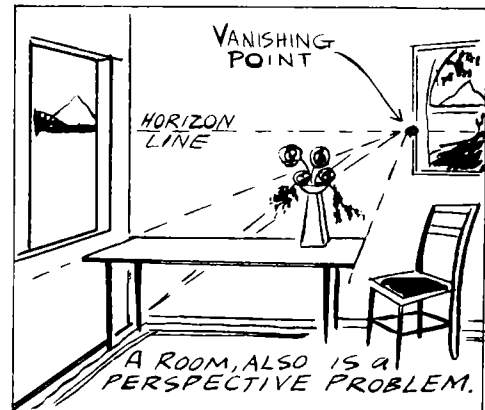


Roy Wolfe

ROOM BACKGROUNDS SHOULD BE KEPT SIMPLE. BLACK AREAS CONTRAST THE SUBJECT AGAINST BACKGROUND AND MAKE ITEMS STAND OUT YOU WANT READER TO SEE.



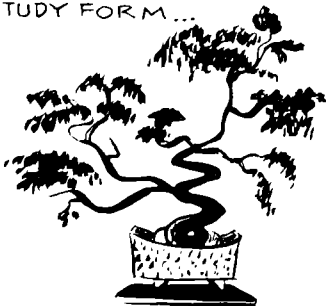
TO DRAW A BUILDING IN PERSPECTIVE, USE MORE THAN ONE VANISHING POINT.



SKETCH TREES—STUDY FORM...

IT IS BETTER TO PLACE HORIZON BELOW ① OR ABOVE CENTER ②

KEEP MOUNTAINS and CLOUDS SIMPLE...



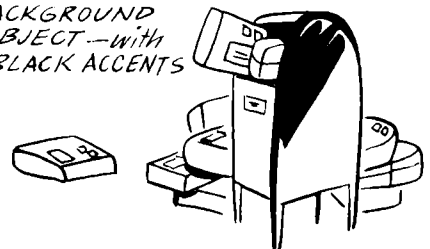
QUESTIONS:

1. In drawing anything in perspective, what is the spot where all lines come together called?
2. What is the value of contrast in a drawing?

ASSIGNMENT:

Sketch each room of your home, simplifying the detail.

BACKGROUND OBJECT—with BLACK ACCENTS

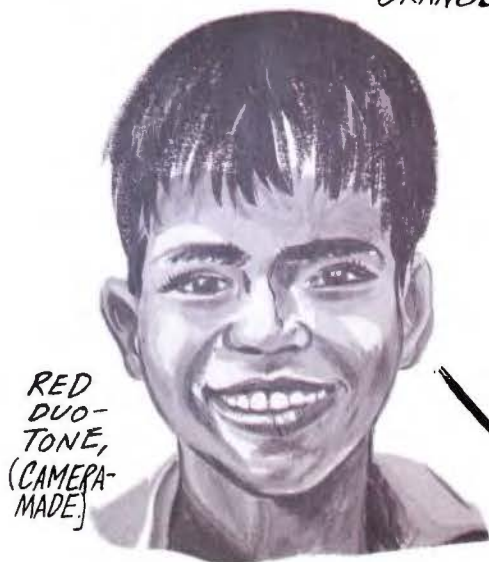


Co or



Yellow

Red & Yellow OVERLAYS for ORANGE.



RED
DUO-
TONE,
(CAMERA-
MADE)



from The Oregonian

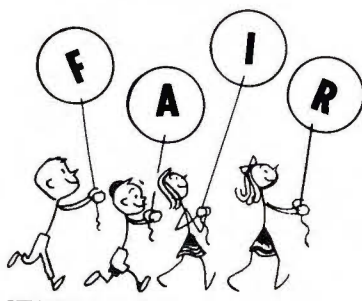
ACETATE COLOR
OVERLAY

REGISTER
MARKS

TAPE CLEAR ACETATE
SHEET OVER CARTOON-
PUT REGISTER MARKS
ON DRAWING and SHEET.
FILL IN BLACK INK ON ACE-
TATE, WHEREVER IT IS TO
PRINT in COLOR.

Come to the

MISSIONARY



Red Overlay

*USE DIFFERENT
ACETATE FOR
EACH COLOR,
PILE ON TOP,
EACH OTHER.



(BLUE COLOR
BACKGROUND)

IS THE BIBLE REFLECTED
IN YOUR LIFE?



(RED CRAFTINT TRANSPARENT PAPER MAY ALSO BE USED FOR COLOR AREAS. IT PHOTOGRAPHS BLACK. YOU STICK IT ON OVERLAY— CUT AWAY WITH RAZOR BLADE WHERE NOT WANTED.)

Register Marks
→ ⊕



— CRAFTINT

COLOR With Highlights CUT OUT—



3 COLOR
RED, YELLOW, BLUE
OVERLAYS

→ ⊕
COLOR PLATES
LINED UP ON PRESS by Register Marks.

QUESTIONS:

1. What do you do to be assured of accurate register in your color overlays?
2. Do you make overlays with colored inks and then run them in black ink to get color?

ASSIGNMENT:

Make a color overlay over a drawing of a person, to put color in the person's clothes. Then make a color overlay on just the background, so the figure will stand out from the background. (No color on the figure.)

Lettering

And now, we'll take up the study of balloons. "Balloons," you say . . . "I thought we were going to learn about cartooning, not kid's toys."

In cartooning, a balloon isn't necessarily a bag of wind . . . but it could be. For a balloon in a cartoon is used to contain the conversation of the character speaking (see example).

Keep your balloons simple. Avoid fluffy cloud appearances, which will type you as an amateur.

LETTERING: Not as much finished hand lettering is used today as formerly. Type styles have advanced to the point where more type is used than hand lettering, especially in advertising. This does not mean you do not have to learn lettering just as well, as you now must letter the type appearance on layouts. And a lot of hand lettering is still being used in cartoons of all kinds. Develop a good lettering style for your balloons . . . and always make guide lines for your lettering.

When doing large letters, outline first and fill in solid. Learn free brush script, which comes only by practice and doing. I was having trouble with script lettering until an expert letterer told me to never end on a down stroke, but always hook up the stroke on a letter. I found that this made a smooth transition from letter to letter and eliminated the jerkiness. Good lettering is largely a matter of confidence, and this comes only by constant doing - practice and more practice.

ALWAYS MAKE
PENCIL GUIDE
LINES for LETTERING...
USE T-SQUARE

ALWAYS MAKE
PENCIL
LINES...

SURE I'M A CHRISTIAN -
MY MOTHER'S A METHODIST -
MY FATHER'S A BAPTIST -
MY UNCLE'S A MISSIONARY
IN AFRICA... MY COUSIN'S
CHURCH JANITOR...

PLAIN BALLOON.

BALLOONS ACCENTING
WORDS.

I CAN GET BY
ON MY OWN
POWER!

C'MON IN -
THE WATER'S
FINE!

Whee!
IT'S FUN!



THIS TYPE BALLOON
DENOTES WHAT
PERSON THINKS.



STOP!

A BALLOON
TO USE FOR
EXCITED EXCLAMATIONS

(ALPHABETS to PRACTICE)
-CAPS-

ABCDEFGHIJK
LMNOPQRSTUVWXYZ
WXYZ · 123456
7890?!

-Lower Case Italics-

abcdefghijklmnopqrstuvwxyz
vwxyz · 1234567890-?!

-ITALICS-

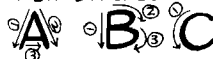
ABCDEFGHIJKLMN OPQR
STUVWXYZ · 12345678910
342716 · ?!

-Lower Case-

abcdefghijklmnopqrstuvwxyz
12345678910 · ?! ABCDEFGHIJKLM
NOPQRSTUVWXYZ -CAPS-

*BALLOON LETTERS MOSTLY CAPS- (WATCH YOUR SPACING)

PEN STROKES



(TALL, SLIM LETTER)

CONDENSED-ITALIC-

EXPANDED

(WIDE LETTER)

Script

with Speed ball

Script with small pen...

AB IJ
OT

"A" GOES TALLER
THAN OTHER
LETTERS. "J"
GOES BELOW
LINE - "O" GOES
SLIGHTLY ABOVE
and BELOW LINES.

(with
Speed
Ball
POINT)

R

R

Noah

The
War

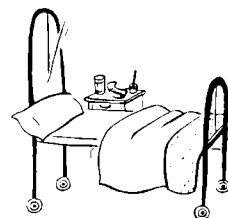
(OUTLINE LETTERS)

($\frac{1}{2}$ Reduction)

(NOVELTY LETTER)

FRIENDSHIP

(Reverse Letters—Outline and Fill in around them.)



ACTION

(Letters take on CHARACTER of Word)

You Could Be
Replaced

* INDEX

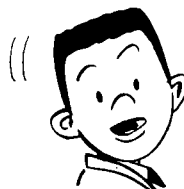
CAT

*(STAGGERED LETTERS and UP & DOWN)

B6 a BC llll in
the

Learn free brush script, which comes only by practice and doing. I was having trouble with script lettering until an expert letterer told me to never end on a down stroke, but always hook up the stroke on a letter. I found that this made a smooth transition from letter to letter and eliminated the jerkiness. Good lettering is largely a matter of confidence, and this comes only by constant doing—practice and more practice.

by a HUMAN



? (COMBINATION TYPE and HAND LETTERING).

QUESTIONS:

1. Do I need to make guide lines for lettering?
2. What are balloons in cartoons and why are they used?

ASSIGNMENT:

Draw three types of cartoon balloons, make your guide lines for lettering and ink it in.

Layout & Design

SO, WHAT IS A LAYOUT?

One authority has said: "The harmonious arrangement of geometric forms is called *layout*." A layout is a preliminary sketch of the finished printed piece. A preview . . . the design concept . . . the plan or blueprint of the job. Just as you can build a better house with a plan, you can have a better printed piece when you work from a layout. It plans where your type and cartoons will go.

Advantages of working from a layout

On this preliminary visual concept or sketch of the printed piece, you do your advance thinking and planning of the entire production of the piece. It allows you to make a better piece and gives you a medium upon which changes for improvement and clarity can be made. It gives the editor, writer, or publisher an advance idea of what the finished printed piece will look like, so he can decide — *before* it goes to press — whether he likes it or not. This saves money in expensive mechanical changes after it has gone to press.

A layout also serves as a guide to the typesetter, the composing room make-up man, and the pressman, who would be running the job "blind" without this guide. It helps to locate photos and folds in their proper places. It also serves as a color guide. The layout should accompany the job to be printed through each step of production.

A layout is also a guide for the finished art and paste-up of pages and saves the person in the next step from asking, "Does anyone know what this job is all about?"

If a person looks at your layout and instantly grasps the message, you have succeeded. If he looks at it and says, "What a novel design! My, what a clever layout artist!" you have probably failed.

Your layout is the framework for the Christian message. Make it a good one so you will be in communication with your audience.

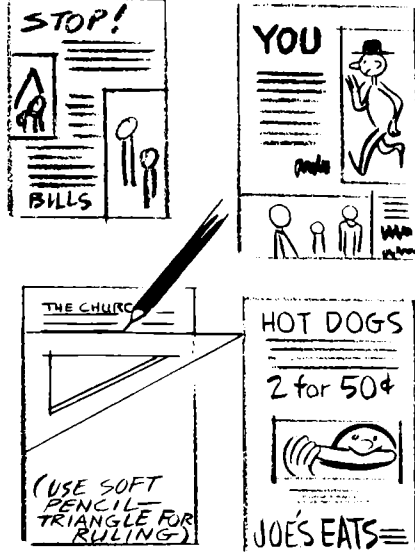
Layout production work is knowing the end from the beginning. After you have finished, ask yourself if you accomplished what you set out to do.

ANALYZING THE AUDIENCE

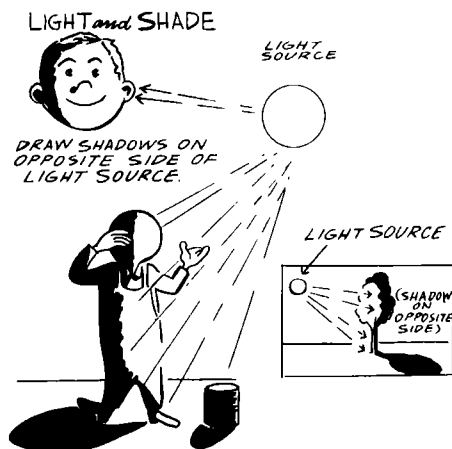
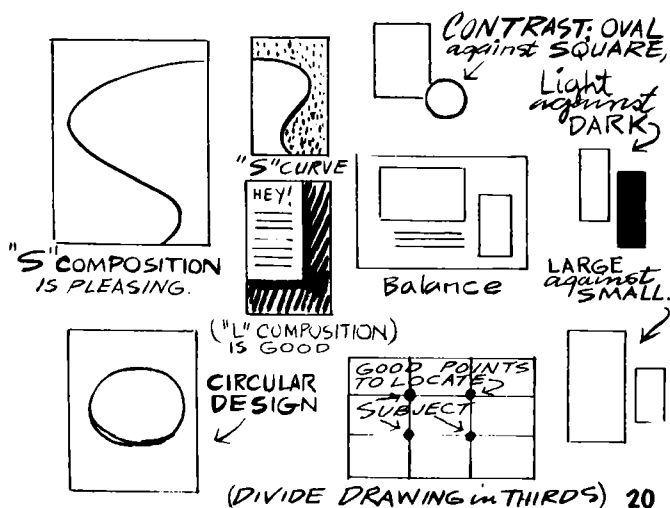
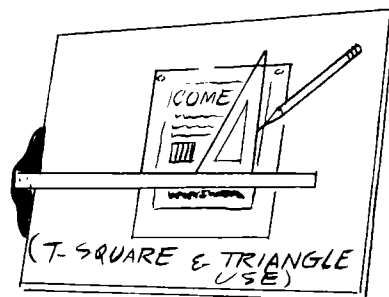
Before starting to make a layout, I want to stress the importance of knowing who your audience or reader will be so that you can communicate with him. The purpose of your layout is to communicate: to make the copy plain; to present it in a simple, orderly, readable manner so it can be readily understood.

To do this — to communicate with your reader — you must study him and know all you can about him. The better you know him personally, the better you can communicate with him. And the better you know the Lord Jesus Christ personally, the better He can communicate to your audience through you. If this audience is from another country, study his culture, talk to missionaries, find out from them his likes and dislikes. Learn all you can about him before you try to minister to him.

I know some artists who are only communicating with themselves. They are usually out of work.



FOR LAYOUTS, USE SOFT LEAD and LAYOUT PAPER— LETTER in HEADS, DRAW LINES FOR SMALL TYPE, SUGGEST CARTOON SPACE.

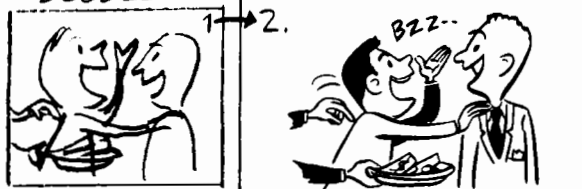


DOODLES...

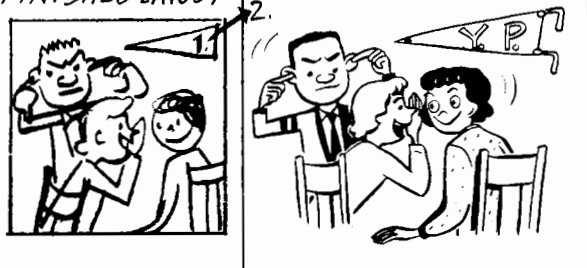
MAKE SMALL THUMBNAIL SKETCHES TO SELECT BEST LAYOUT FOR YOUR CARTOON



FIRST, MAKE DOODLE—



THEN, A MORE FINISHED LAYOUT



PRELIMINARY DOODLE...



**You'll Never Know
How Much We Miss
YOU...**

How Very Much

We Want **You** to Come...

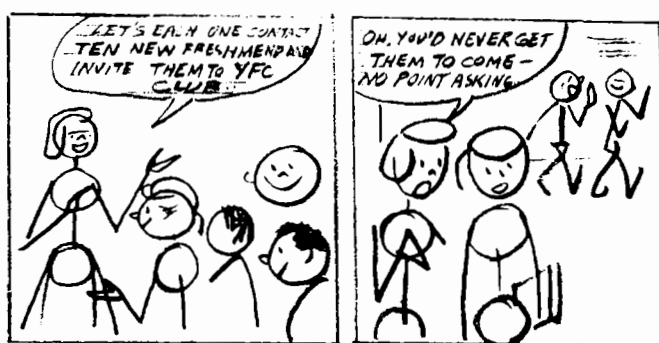
To _____
Time _____
Place _____

QUESTIONS:

1. List three ways a layout is helpful on a printing job?
2. What is a layout?

ASSIGNMENT:

Put tracing paper over some magazine ads and block in the location of type, letter in heads and rough in picture or cartoon location.



Who - ME?



Importance of the process

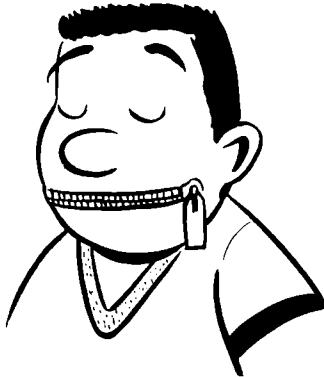
Before starting a layout for a printed piece, find out what printing process will be used: letterpress? offset? roto? Visit different printing plants to familiarize yourself with these processes. The more you learn about them, the better layout artist you will become. It would be very helpful to work for a time in a printing plant where you could apprentice as an artist. You could then familiarize yourself with various kinds of types. Secure sample type catalogs from typesetters or printers. Learn which ones are most popular as body and heading types. Currently, handlettering is rarely done on printed jobs. Body type usually ranges in 8-, 9-, 10- or 11-point size. Serif type is more readable for body type. Some popular body type styles are Garamond, Times Roman, Century, Bodoni, and Caledonia.

Keep type styles simple, usually not more than three type families on a page spread or ad. Avoid the use of fancy or flowery type unless a limited amount performs a specific function. As a general rule, the fancier the type is, the less of it you use. Pleasing, logical contrasting of types may be employed for accent: bold face against light... some words or phrases in italics... names sometimes in caps and small caps. These will enhance your work when properly used. Study good magazines and observe how they make use of various types. Also observe types used for photo captions.

Learn printer's proofreading marks. Type-line widths are measured in picas (ems), six picas to an inch. A type-line gauge is a must.

It always helps when laying out a printing job to talk to the printer first and get samples of stock (paper) to be used. He can help you with the selection of the best over-all size for a job in order to get the maximum trim out of a large sheet. This will avoid unnecessary waste of paper. He will make you a "dummy," which is an actual trimmed and bound replica of your publication, with blank pages. You can do your layout right on this "dummy" for a more accurate working guide to be used for each step in production.

Style



"I WON'T GIVE MY TESTIMONY"

MISSING THE CATCH



Every real live cartoonist whose work appears in print has a style. When I began, one glance at a cartoon and I knew who did it, even without looking at the name. This caused me no end of worry as I didn't have a style, and I was sure I'd never be a success without one.

I copied various styles of different cartoonists and couldn't seem to develop a style, somewhere in between, of my own. Even when I worked at my first professional job, I was still trying to develop a style. I knew I was a failure.

One day a man said to me, "Boy, I'd sure know your style anywhere. Don't need to see your name to know your work!" Puzzled, I asked how he could recognize my work.

"You always draw happy little characters bouncing around. . . . Yes, I'd know your work anywhere."

This taught me a valuable lesson. Unbeknownst to me, I had a style all the time! Everyone does. You do, too. You can't disguise it . . . it's there, even when you're copying someone else's work. And we should spend more time drawing than trying to develop something we already have.

I have four children. All could be fairly good artists. One could be outstanding, having won an award as the best artist in his grade school. No two draw anything alike. One leans to decorative design. One draws good maps, one draws cute little cartoon characters, and the award-winner is a good painter and all-around artist. None draw like me.

After all, your art work is just a bit of you spilling out on the paper. This is you, and it speaks loudly . . . it is a very powerful medium . . . so just be yourself and you won't have to worry about style.

P.S. Nothing looks emptier than a sheet of blank drawing paper when the idea doesn't come and you're just staring at the paper. Some of the greatest cartoonists I know pray before they start to work.

QUESTIONS:

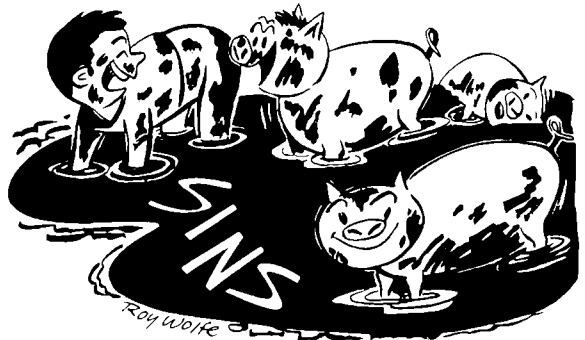
1. Which should you spend more time doing—practicing drawing or developing a style?
2. Analyze your own drawing. What is there about your drawing that makes it different from the work of others?

ASSIGNMENT:

Clip cartoons of various cartoonists from various publications. Cover the artist's signature, and see how many you can name without seeing the artist's name.



HOW CAN YOU TELL 'EM APART WITHOUT A PROGRAM?



The Idea

Are you carrying your little notebook in your pocket? You aren't? Well, how can you write the wisdom of the ages in your little notebook if you don't even have it along, let alone a pencil?

Always carry a notebook. In it, you will jot down ideas . . . perhaps even some sketches to record your thoughts for future use. Observe and study people. If you aren't interested in people, you probably will never be able to help them. When you hear people say something funny, write it down. Look for humor in the happenings around you. Look for the funny twist that you will be able to use. Sometimes a direct opposite slant will bring out the humorous situation. For example, if dog bites man, it's not funny — but if man bites dog, it is funny. Sometimes a situation itself is funny.

Nothing is original, it is said. . . . Perhaps, but don't worry too much about this. Often you will look at a cartoon in a magazine and scream, "Someone stole my idea." Often several cartoonists will think of the same idea at the same time as their minds are working on the same channel and wave-length. Their minds are trained that way.

If you are weak in ideas, but good at drawing, team up with a writer of gags. I know a five-year-old boy who always says when he sees me — "Here's a good cartoon — write this down." Starting this young, he'll be a professional gag-writer by the time he's 12.

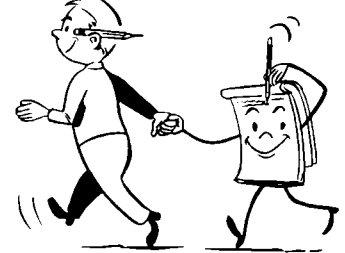
Don't be too obvious or trite in your gaglines . . . the trend today is toward satire. For practice, take any subject and see how many humorous things you can think of about it.

For example: You may be assigned to draw a cartoon about your dad, and this isn't funny to you today because you remembered he spanked you this morning. And, as far as you are concerned, you hope his hand is hurting him as a constant reminder of how cruel he was to you.

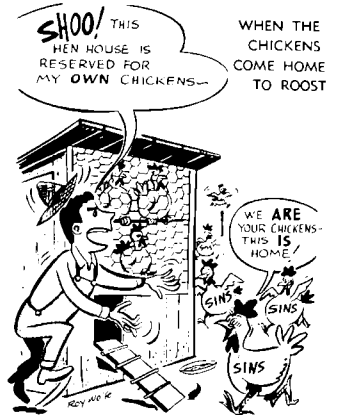
But you think about dad, and his hand—and it occurs to you that wouldn't it be funny if he had spanked you so hard that he lost his finger prints and you carried them in the seat of your pants the rest of your life, and so on . . .

Every cartoon should have one underlying idea or theme behind it. Do not start until you are sure what this theme is, and everything in the cartoon should work toward presenting and accenting this main idea.

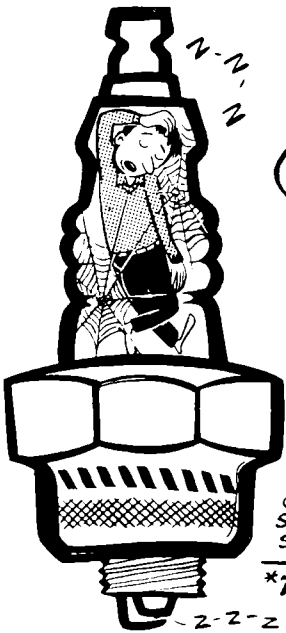
The best ideas are God-given. If your cartoon isn't jelling, stop working on it. Pray again about it and sleep on it. Usually, you will have a solution first thing in the morning, before your mind is cluttered with distractions.



Always take YOUR NOTEBOOK with you!



(IDEA BASED ON WELL-KNOWN EXPRESSION)



TOO WET TO GO TO CHURCH!

"SPARKPLUG OF THE YOUTH GROUP... SUCH PHRASES SUGGEST IDEAS."

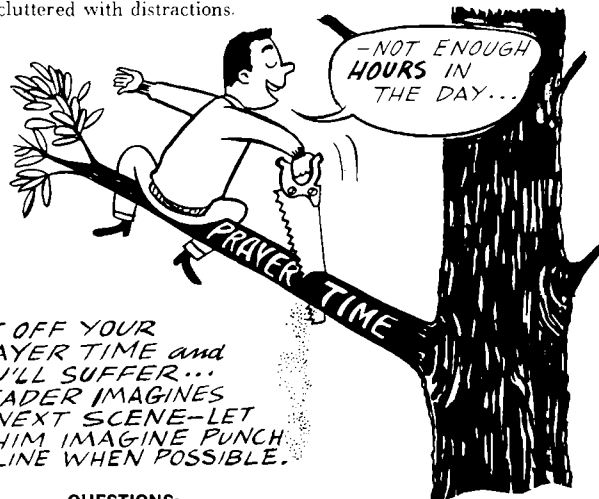
TWO WAYS TO HANDLE THE SAME IDEA



**LOOK FOR WAYS TO ADD MORE HUMOR (UMBRELLA).*



**CUT OFF YOUR PRAYER TIME and YOU'LL SUFFER... READER IMAGINES NEXT SCENE—LET HIM IMAGINE PUNCH LINE WHEN POSSIBLE.*

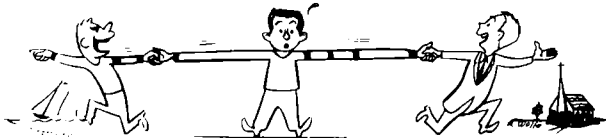


QUESTIONS:

1. Is the reason a cartoonist should carry a notebook around to use as an address book?
2. Is it inconceivable that anyone could think of the same original idea as you?

ASSIGNMENT:

Think of a cartoon idea using a funny situation and another idea with the direct opposite treatment.



Morgue

Being original is wonderful, and much to be desired . . . but you can't remember everything in your one head in just one lifetime. Therefore, a good reference file (commonly called "morgue") is invaluable. And don't try to hide the fact that you have one. Come right out in the open with it because all professional artists have them. I have file holders in a file drawer, or box, classified by subject matter, and alphabetically.

Your pictures should be periodically updated as clothing styles change, as do hair styles, cars, airplanes, trains and designs of all kinds. Develop the habit of clipping pictures worth saving before tossing magazines away. Clip, clip, clip, and watch the files go by . . . I used to have playmates poke fun at me for cutting out paper dolls, as they said, but I have made my living at it ever since.

You will develop your morgue according to your own interests, but mine contains such headings as:

Animals, Children, Young People, Men, Women, Houses, Buildings, Scenic, Landscapes, Ships, Automobiles, Airplanes, Space, Trees, Hands, Clouds, Churches, Painting Techniques, Designs, Trademarks, Famous People, Maps, Favorite Scriptures, Original Ideas, etc., plus a good mail order catalog.



*CLIP AND FILE
CHILDREN OF ALL AGES...



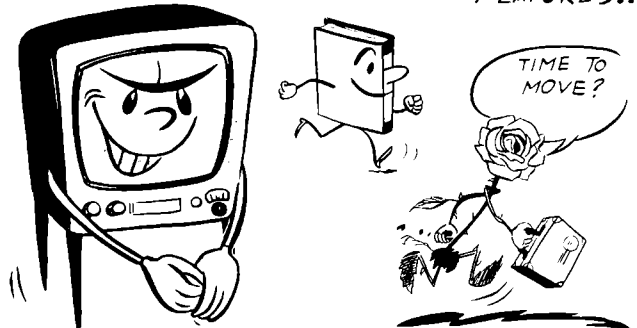
*BUILD A UNIFORM FILE,
PAST and PRESENT.



*KEEP YOUR FASHION FILES UP
TO DATE—STYLES HAVE BEEN KNOWN
TO CHANGE...even Hats!



/ANIMATE OBJECTS, PLANTS etc. MAY BE
BROUGHT TO LIFE WITH HUMAN
FEATURES...



QUESTIONS:

1. What is a cartoonist's Morgue?
2. What are some good sources to find pictures to clip for your file?

ASSIGNMENT:

1. Plan out on paper the categories you want to have as headings in your own reference file.

Types of Cartoons

EDITORIAL

YOUTH

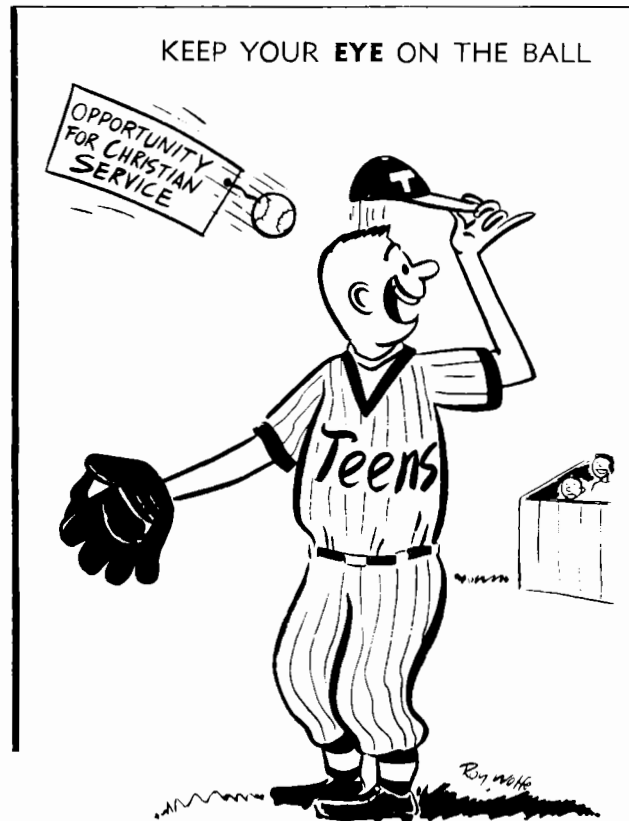


Reprinted from NAE Action

*The CRUSADING TYPE CARTOON, WHERE YOU TRY TO INFLUENCE THE READER'S THINKING, IS CALLED "EDITORIAL." IT ALSO INTERPRETS.

*EDITORIAL

IT PAYS TO ADVERTISE



*YOUTH (*SLANTED TO OR ABOUT YOUTH.)



MISSIONARY

"OH, THE USUAL CHILDHOOD DISEASES: YELLOW FEVER, MALARIA, AMOEBIC DYSENTRY...."
(INSPIRED BY VISIT TO THE MISSION FIELD.)

WHO ME?



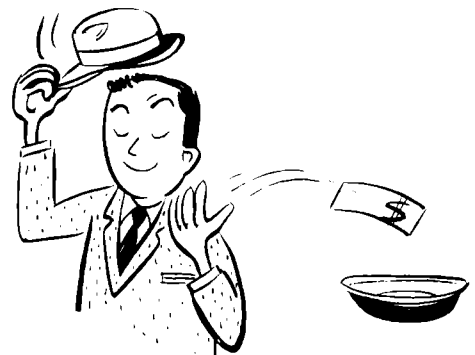
Reprinted from Youth for Christ Magazine

QUESTIONS:

1. What is the purpose of an editorial cartoon?
2. Which type of cartoon do you think you would like to do and why?

ASSIGNMENT:

Clip five examples of different types of cartoons from a magazine and classify them, filing the examples in your morgue.



STORY ILLUSTRATION

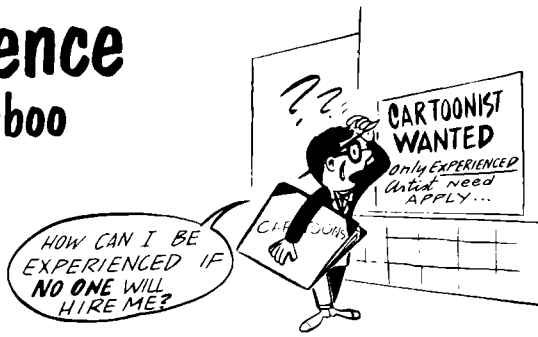


YOUTH

WHO'S LEADING?



Experience Bugaboo



One thing which always puzzled me was the old "experience" enigma. "Experienced artist wanted," read the ads. And whenever you applied for a cartoonist's position, you were asked, "What experience have you had?"

It was very puzzling to me . . . How can I have experience if no one will hire me?

But I know now that before you can walk, you must crawl . . . everything is taken a step at a time. First, you must be well-grounded in the fundamentals.

What I didn't realize at the time was that PRACTICE was the beginning of experience. And each succeeding day sees one more experienced than the day before.

Professionalism is harder to attain, and you may never know many of the tricks that really make your work professional-looking until you work in your first position and receive the suggestions of other artists or your employer. Asking a professional artist for an honest evaluation of your work should bring helpful suggestions on your weaknesses and call attention to the areas where you need help. Don't approach him with the idea that you want him to see how good you are, but go to him honestly. Say that you want to improve; ask him to please point out your weaknesses so you can correct them. You then have the benefit of his experience, which you add to your own, putting you farther down that elusive avenue called "experience."



QUESTIONS:

1. Is there any way you can get experience if no one will hire you?
2. What is the meaning of professionalism in your work?

ASSIGNMENT:

Take your work to a printing house, advertising agency or another artist and ask for constructive criticism.

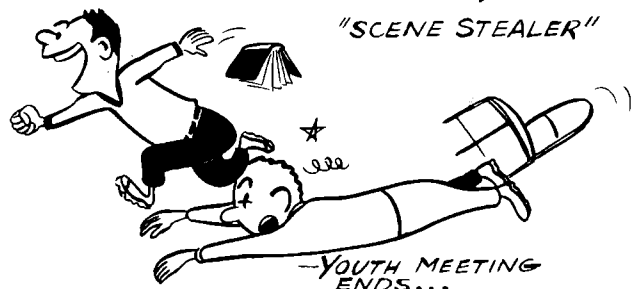
It is well for you to work on your school paper and annual as artist when possible. This was helpful to me in high school. I remember my father having a spirited discussion with another man one day. The subject: whether another boy or I was the better artist. Not aware of this discussion, the other boy and I were close friends. And I would be the first to admit that he was much better than I. He could draw better fine art pictures on the blackboard than I could as my pictures usually turned out to be cartoons.

Recently, I saw this artist at the 30th anniversary of our high school graduation class, and we compared notes. We had both followed art as a career, and he had done outstanding work as a book designer and designer of some of our most common packaged food designs. He introduced me to his wife and said they had met when they were both artists at David C. Cook Publishing Co. where they were serving the Lord as Christian artists.

SPOT SKETCHES



"SCENE STEALER"



USE BLACK AREAS FOR ACCENT...

DOs and DON'Ts

DO draw for the neighborhood kids. You can always get a crowd. This gives you experience. This gives you *confidence!*



DO develop versatility so your work will be more in demand.

DO observe and study people, listen to their conversation, study human nature.

DO study your Bible continuously so you can illustrate Christian principles.

DO keep your drawings clean in both appearance and subject matter. Remember, your art work may be your loudest testimony.

DO study writing as this ability will enable you to write scripts for your cartoons.

DO read the story, if you are making cartoons to illustrate a story, as you are really just trying to picture the author's writing. Try to make the story more clear.

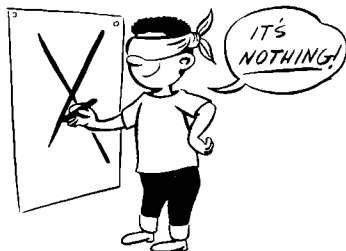
DO study photography to build up your morgue of people, backgrounds and settings for your cartoons.

DON'Ts

DON'T you believe it when your mother says you can draw as well as Charles Schulz. This may cause you to be self-satisfied and your work will not improve.

DON'T waste time practicing a signature . . . practice your drawing.

DON'T get discouraged when someone says . . . "That's nothing, my nephew can draw that well blindfolded." Don't you believe it. Stay with it and you'll succeed — and chances are the nephew will end up a "never-was."



DON'T let your work become dated. Keep up on what's new in the cartooning field. Always be a student.

DON'T go into Christian Cartooning just for money . . . go into it as a ministry. If money be your goal, there are other ways to make it faster, in secular work.

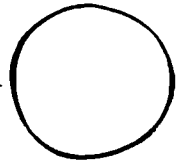
DON'T go into art work if you can't stand to get your hands dirty.

DON'T let your feelings be hurt if you are asked to make changes by an editor. Also, don't object to drawing something you may not like to draw, such as a map or diagram chart, just because you'd rather draw horses.

DON'T try to show off your abilities, but be prepared to rise to whatever assignment you are asked to do.

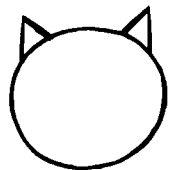
"ANYBODY
CAN
DRAW..."

If you CAN
DRAW A
CIRCLE—

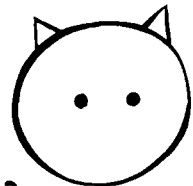


and

Two
Pyramids—



and Two Dots...



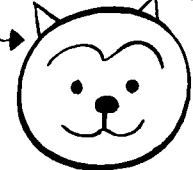
and a
WAVY
LINE...



and another
DOT and a
MARK...

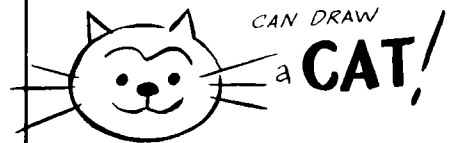


and another
WAVY
LINE



and
Some
MORE
MARKS

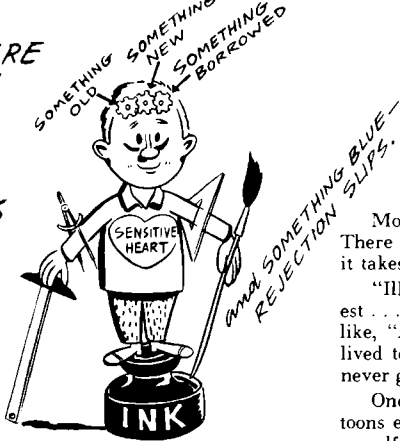
WHY then YOU
CAN DRAW



a CAT!

Marketing (Never Give Up)

SOMEWHERE
between
the BRAIN
and the
HEART
lies a
CARTOONIST'S
IDEA
SECTION →



Most cartoonists have experienced many discouragements along the way. There is no short cut to success in cartooning . . . no way around the hard work it takes.

"I'll pass my slogan on to you, which was always said when the going was toughest . . . 'Never give up!' (This is a bit out of context, as it was usually used more like, 'And with the sounds of the editor's 'You'd never make a cartoonist if you lived to be 300' ringing in his ears, he said, 'Back to the old drawing board, and never give up!'")

One time I determined to wear down an editor by sending in batches of cartoons every week until he couldn't refuse. But I only succeeded in wearing down myself, as my work was not professional.

Even when I got my first professional job, they showed me the work of the previous cartoonist and said, "You'll be doing work like this in seven years." In seven years, I thought . . . that's such a long time away. But in seven years, I still didn't think my work was up to his efforts.

Being "funny for something" is sometimes a lonely life. When a youngster, you may be inside working at your drawing practice, and you hear the joyous sounds of all your pals playing games outside, and you know that it sure would be a lot of fun to be out there with them. Then suddenly the door bursts open and there is all the gang—and someone says, "Come look . . . he can draw better than in the funny papers!"

And when you're older, the deadlines will at times take you away from your family. In fact, I like to work right out on the kitchen table with the sounds of the children screaming so I don't get so lonesome. This does not always go over so well with the mother of the house who has other uses for the table, such as meals, etc.

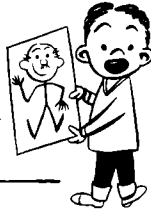
But if cartooning is your gift and talent, make it count for something . . . by dedicating it to God.

time you're 30, should you give up?

ASSIGNMENT:

Redraw a cartoon that has been previously rejected, and try submitting it again.

I DON'T SEE
HOW DADDY CAN
DRAW SUCH FUNNY
CARTOONS WHEN
HE'S SO GROUCHY.



DEADLINE
DAY



QUESTIONS:

1. Is it the number of contributions that govern the sales you make. (The more you send, the more you sell?)
2. If you don't become a professional cartoonist by the

Dear Cartoonist 

If you've come this far, you've come a long way—you are now a full-fledged CARTOONIST. You can start to market your work wherever you are. REMEMBER—the most important thing you have to sell is not art work—it's **IDEAS!** Good, new ideas are in demand. By now, you've been doing work for your local church, your group, Sunday School class etc. You've made several posters. Now it's time for you to make a nice portfolio of your best samples. This should include cartoons, caricatures, layout and lettering samples and your printed pieces—also sample of your color work. Call on your local printer. You need experience in working for reproduction. Offset printers are using more and more artists. Also call on your local paper, sign shop, photographer, art services and advertising agencies. Offer to work as an apprentice or trainee. This will give you needed experience. Begin to submit ideas to publications and prospects for art work. Once you've experience, you will be more valuable to a Christian organization or Christian Publishing House. Call on any in your area, but study their needs. Always come in with an idea or suggestion. Design church bulletins—offer to work on designs for church bulletins with your local printer. You can open a free-lance studio specializing in Christian work. When your work is professional looking, you can submit ideas to magazines. Competition is very keen in major markets as you're competing against famous cartoonists. Start with trade publications. Study them to see the type of work they use. Get market lists from writers' magazines; here you will find religious markets, too. Submit 8 or 10 CARTOON "roughs" to the Cartoon Editor. A "ROUGH" is a simple outline sketch of the idea, on good rag-bond paper. TYPE GAG line at bottom of sheet. Mail FLAT and put manila, stamped, addressed return envelope in package. Editor will O.K. ideas he likes and has you finish them with changes. Send rejects to another magazine, and, remember, **'NEVER GIVE UP!'**

Yours for 'Cartooning for Something!' R.W.



That Extra Something

You have, I'm sure, known athletes of various sizes and descriptions. Some were good in baseball and some played better football, and some were quite good in all sports.

Then, occasionally, along comes a fellow so outstanding you call him a *great* athlete—he has that extra something!

The same thing is true in cartooning. Some cartoonists have that *extra* something in their work. It's hard to explain—but it's there. They seem to be able to go just beyond what others are able to produce.

Back in my school days, I admired the work of two newspaper cartoonists on two large city newspapers whose work was well known. They were my cartooning idols and their work consistently had that "extra something." It was the height of my ambition to meet both of these men. One (the funniest person I have ever known) sent me a drawing while I was ill for a long period of time, and invited me to come see him when I was on my feet again.

This I did, and he let me take some cartoons from his wall, and wished me luck in becoming a newspaper cartoonist. Years later, I visited him again where he worked on a large paper in another state. I asked him if he remembered the young lad who came to see him. He looked up in amazement: "Why, I had no idea you were that boy. . . I've been watching your stuff for years."

A short time later, I looked up and saw him standing in the art department of The Oregonian. He had just been hired to be a member of our art staff. It was my privilege to show him our routines, deadlines and requirements of copy preparation. One evening he asked if I would take a walk with him as he would like to talk to me. I asked him how he happened to leave his spot as a featured cartoonist where he was and he said, "My father died, and at the funeral, I got thinking, 'What is life all about? Here I've just been wasting my time for nothing.' So I quit my job and came here. I thought I'd hole up here awhile and then move on. . . ." It was my job to help him find the Lord and he was thrilled with the new life that opened to him.

Shortly after that God called me to full time Christian service and the last time I saw my friend he said, "I've never been happier . . . this prayer bit — being able to talk directly to God—is the greatest thing I've ever known."

A few months ago, I received a clipping. It told that my friend, this one who had encouraged me, had passed on to be with his Lord.

The other cartoonist whose work I admired was very clever in poking fun at everyday life. I used to dream that some day I would do the same thing that he was doing. Eventually, I did find myself taking his place to do the same cartoons on the same paper, as he moved on to the top political cartoonist spot. He was very helpful to me, and possessed a grand sense of humor. He, too, is now dead, but I know a lot of people are happier because he lived.

When either of these men made as much as a straight mark on the paper, it made you laugh . . . it was funny . . . they had that *extra* something. The old timers said this was something you were born with . . . either you had it or you didn't have it.

I like to think that God has given some of you that extra something. We don't all have it, but I have seen it! Let it never be said that you could have had that something extra in your work if you'd just practiced a little more . . . stayed with it just a little longer . . . hadn't taken the easy way out.



QUESTIONS:

1. How would you define having "that extra something?"
2. Is it possible to put forth a Christian testimony to other cartoonists?

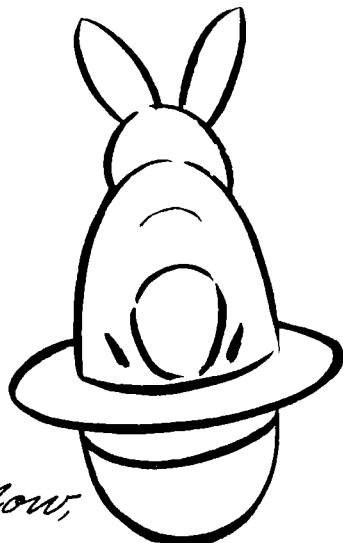
ASSIGNMENT:

Study the work of outstanding cartoonists and see if you can discover what it is that makes their work great.



*"ANYBODY Can DRAW..."

*DRAW a RABBIT sitting in a HAT...

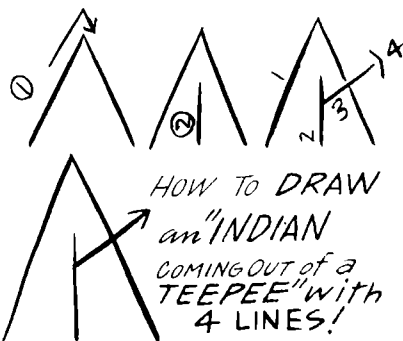


Now,

TURN IT UPSIDE DOWN. RABBIT HAS VANISHED!

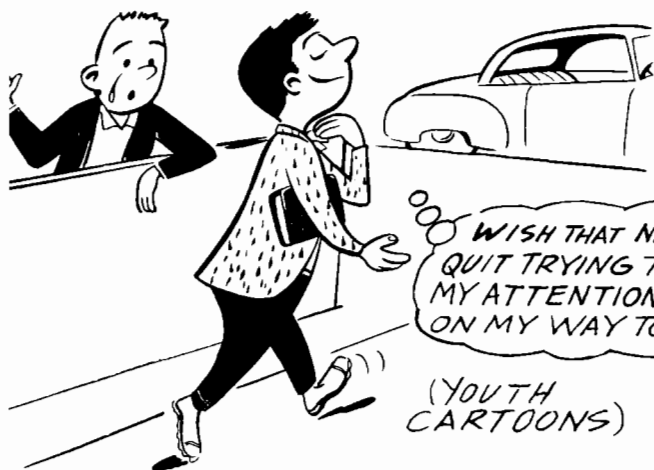


MAN LOOKING OVER A FENCE...



HOW TO DRAW an "INDIAN COMING OUT of a TEEPEE" with 4 LINES!

Uses in Christian Work



(YOUTH CARTOONS)



POSTER

Who Me?

Reprinted from Youth for Christ Magazine



(COMIC STRIP SERIES)

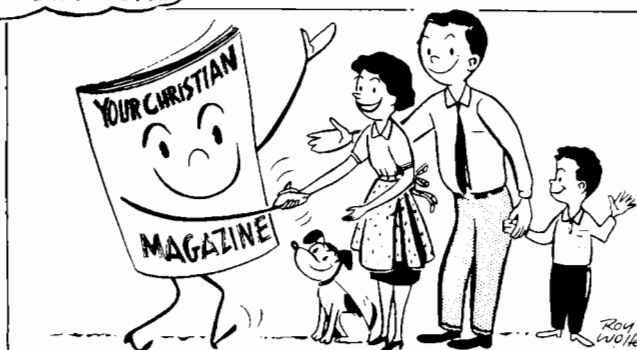
Do We have To Come after You?



COMMAND APPEARANCE to _____
TIME _____ PLACE _____

(YOUTH MEETING CARDS, POSTERS, STATIONERY)

Meet a Missionary ...



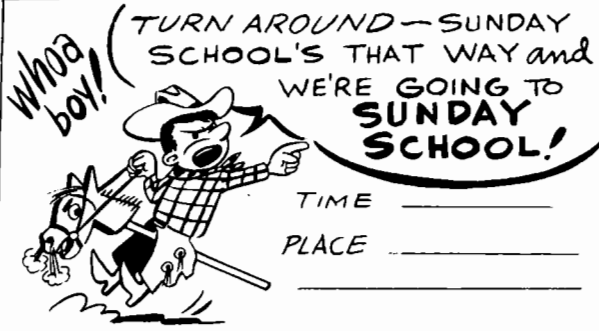
He doesn't get tired, doesn't need a furlough; keeps on working day and night. He contacts thousands of people every month, in this country and around the world. Pray for this unusual missionary: the magazine you are reading!

(MAGAZINE PROMOTION)

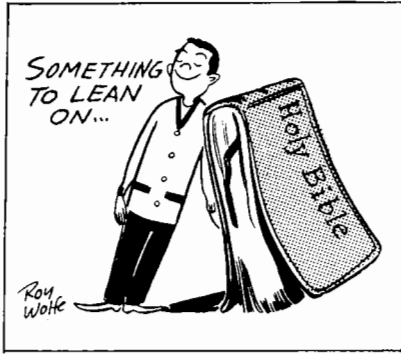


Reprinted from World Vision Magazine

(STORY ILLUSTRATION)



SUNDAY SCHOOL CARD



-THINK I'LL BECOME A CHRISTIAN BUT I DON'T WANT ANYONE TO KNOW IT...



SPOT SKETCHES

IN HEAVEN - CHILDREN WELCOME!



Reprinted from NAE Action

IS YOUR QUIET TIME TOO QUIET?



-BOOK ILLUSTRATION-



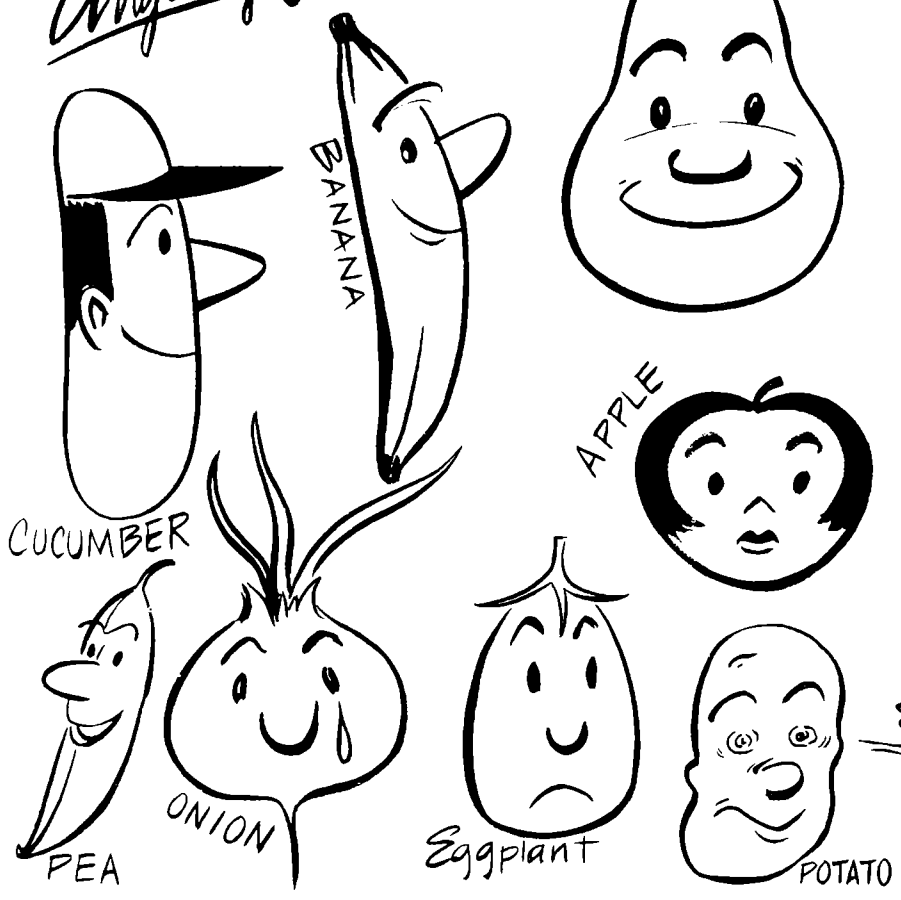
QUESTIONS:

1. List six uses for cartooning in Christian work?
2. How can you make use of cartooning in your own church?

ASSIGNMENT:

Make a poster to advertise your church's youth meeting.

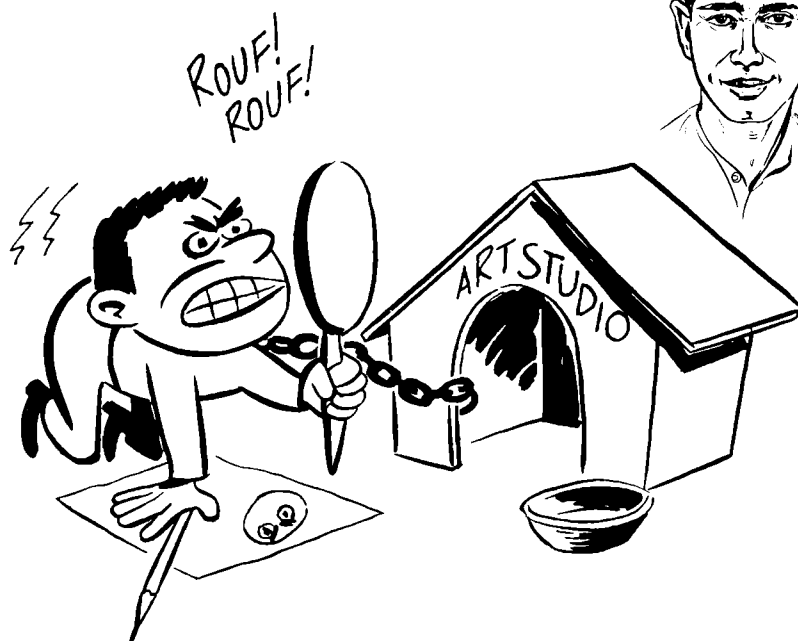
Anybody CAN DRAW!



GUESS WHAT
I'M DOING?
I'M ON
PAGE 11!



I'M NOT VAIN—
I **HAVE** TO DO
THIS... SEE
PAGE 6!



ROUF!
ROUF!



TURN AROUND—
SUNDAY SCHOOL'S
THAT WAY AND WE'RE
GOING TO **SUNDAY
SCHOOL!**

Whoa
boy!



A Word
about
the Author,
Roy Wolfe



Funny for Something is a "How To" Christian Cartooning book, inspired by a concern on the author's part to answer many of the questions he is asked in letters from young people and parents across America.

To do this, Mr. Wolfe (art and photography director of TELL Features) draws on his many years of experience as a professional newspaper cartoonist on the staff of the *Portland Oregonian* and as cartoonist for many national Christian magazines. Best known in the religious field for his youth cartoons, Roy Wolfe has also illustrated many books for various Christian publishers.

As a veteran photo-journalist, he has observed the art of over 40 countries while traveling extensively on extended trips to the mission fields of earth.

Whether you are serious about cartooning as a career, or just want to surprise your friends or Sunday School class with a new-found ability to draw, this book will help you.